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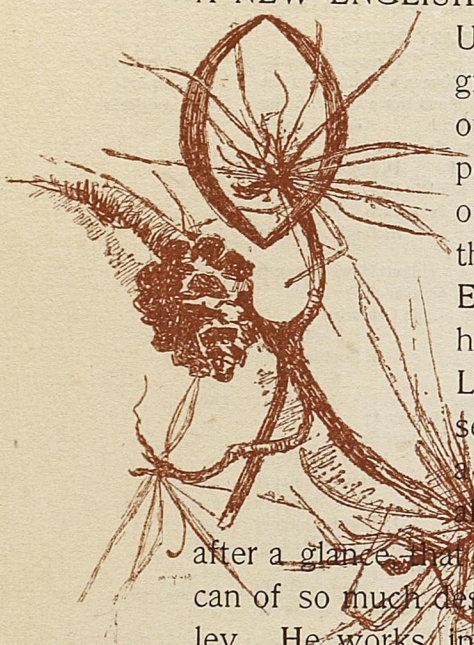
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A NEW ENGLISH ILLUSTRATOR—AUBREY BEARDSLEY



OUR illustrations this time may appear a trifle grewsome, when we add to Mr. Gibson's series of grotesques the weird conception on the opposite page, but I can not resist the temptation of showing readers of "Modern Art" one of the strange decorative fantasies of a young English designer whose few published works have already excited much comment in the London art world. To me this drawing possesses style, an artistic sense of mystery and a decorative feeling that is rare, beautiful and altogether original. One can not say at once, after a glance, that it is Japanese, or Indian, or mediæval, as one can of so much design. It refuses to be classified; it is Beardsley. He works in several manners, not always brilliantly, but this, his own manner, is his best and most distinctive. Note how he subjects everything to the decorative, so much so that one forgets the unpleasantness of the subject. Still, nothing could be too strong to suit Mr. Wilde's morbid fancy; Mr. Beardsley has evidently realized this and let himself go.

Mr. Pennell in an article on Beardsley, comments on his rich quality and remarkable use of masses of solid black—partly lost until you hold this off at a distance—and also upon the curious manner in which he "weaves" with the single line. It certainly is rare that so much facility of execution accompanies such originality of conception. There is something oriental about his forms and yet he is intensely modern and "end of the century."

"The Studio," for that matter, brings us news of a host of artists new to us, men unexpressed by the older art journals and unrepresented at the Royal Academy exhibition in the British section of the fine arts building at the Fair. There is also a new and strong group of men in Scotland yet to be heard from in this country.

J. M. B.



From "The Studio" London